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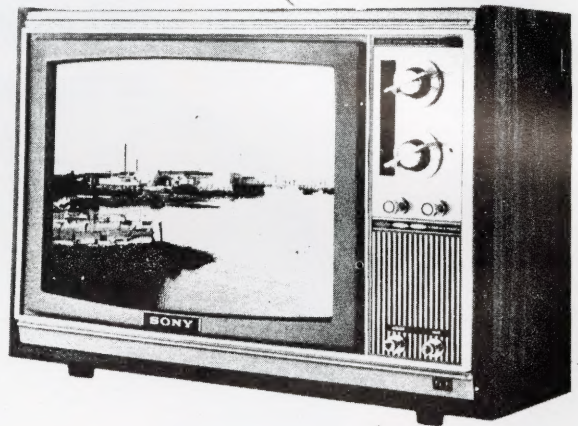
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The May edition of HOLLYWOOD STUDIO MAGAZINE will be our annual MOVIE/ EXPO issue: special because it will be released in time for The Bijou Society's annual convention at the Sheraton-Universal Hotel in Hollywood on May 14-16.

Included in the May HSM will be the Program of Events for the convention as well as the third installment of The Film Buff's Handbook.

Readers should note that, if they have any important items to contribute for this special edition, they should send them to our magazine offices not later than March 31, 1976.

Advertisers (film distributors, memorabilia dealers, etc.) will find that, to take space in this important issue, is to get the benefit of a much larger than normal readership.

(And for those of you whose subscriptions are about to expire, be sure to renew! This will be a HOLLYWOOD STUDIO MAGAZINE you won't want to miss. Remember, all past subscribers who are not presently members of The Bijou Society will receive official Society membership status the minute they renew.)

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Hollywood studio Magazine

ON THE COVER

A tribute to lovely Susan Hayward, Oscar winner 1958 for her dramatic portrayal of Barbara Graham in "I Want to Live." The marquee on a Carrollton, Georgia, Theater where she lived expressed the feelings for this talented actress "We will love you always, Susan."

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Most publicized and highly paid star of her era by her life-long friend Syd Drewett. Concluding installment.	

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CARROLLTON, GEORGIA REMEMBERS LOVELY SUSAN HAYWARD

by Kirk Crivello

Edythe Marrener came to Hollywood as a candidate for the role of the century, Scarlett O'Hara in "Gone With The Wind." At the time the saucy redhead from Brooklyn was on her way to becoming an important New York model. It was, in fact, her photo in the October 30, 1937 issue of The Saturday Evening Post which attracted David O. Selznick's eye. But the screen test was one among many (shown on "Hollywood: The Selznick Years," a TV documentary—along with other Scarlett hopefuls) and Selznick said bluntly, "You better go back

to Brooklyn and get some experience." "I like oranges," she said. "I think I'll stay since I've already cashed my return tickets." Older sister Florence has accompanied her to California.

Agent Benny Medford secured a six months Warner Brothers contract, changed her name to Susan Hayward, took a two story flat at the Villa Elaine Apts. at 1245 Vine Street and sent for her mother and brother. Superstar status would not arrive until 1946 and it's all beautifully documented in Doug McClelland's best

seller SUSAN HAYWARD (Pinnacle Books—1973).

Ms. Hayward's particular gift was the depiction of women who could fend for themselves. At times, she made a hard-to-get victim. On other occasions, she allowed nothing to keep her from getting whatever she wanted. She was a natural for the widescreen, Technicolor process which became standard in the early 1950s. Her beautiful complexion, turned-up nose and figure were capped perfectly by her enormous mane of red hair.

For two years, Susan Hayward lived

with the knowledge that she had a tumor on her brain, but she refused to accept defeat. She knew the odds against her survival. And death came—on Friday, March 14, 1975. Her physician, Dr. Lee Siegel, said most people with such tumors die within months. “There was no other case like it, nothing in the medical literature,” Siegel said. “It was amazing to live that long with this type of lesion. She was one of the great fighters. I’ve never seen anything like it.” He continued that Susan had suffered many seizures but that the final seizure “was massive, which was fortunate because she was in a terminal state. It allowed her to go peacefully.”

In 1950, Susan came to Georgia with co-stars William Lundigan, Barbara Bates and Rory Calhoun to film “I’d Climb The Highest Mountain” and first met the man who was to become her husband. Floyd Eaton Chalkley, a Carrollton lawyer with varied business interests and one-time FBI agent.

After they were married on Feb. 8, 1957, Susan told friends, “My husband’s business is here, this is his life—and it’s going to be mine.” The people of Carrollton grew to admire her and she reciprocated, saying she liked the “neighborliness” of the west Georgia town. Some townspeople were curious at first, but soon became accustomed to seeing her in dungarees, driving a pickup truck to the grocery store. They lived at 320 Sunset Blvd., a big house in a pine grove, overlooking a man-made lake. They danced at the Carrollton Country Club and gave small dinner parties. “He was the first man I felt I could lean on completely,” she said.

Few stars approached their careers with greater enthusiasm than Susan, and her zeal was finally rewarded. She received the Oscar in 1958 portraying Barbara Graham in “I Want To Live,” the B-girl accused of murder, railroaded to a conviction and executed in a gas chamber. In the opinion of Bosley Crowther, who reviewed the film for *The New York Times*, she played the role superbly. “From a loose and wise-cracking B-girl,” he wrote, “she moves onto levels of cold disdain and then plunges down to depths of terror and bleak surrender as she reached the end. Except that the role does not present us a precisely pretty character its performance merits for Miss Hayward the most respectful applause.” A year earlier, she won the New York Film Critics’ Award for best actress. She’d also been nominated for the Academy Award four times (SMASH-UP, MY FOOLISH HEART, WITH A SONG IN MY HEART and I’LL CRY TOMORROW) before winning her coveted Oscar.

In a telephone conversation with *The Atlanta Constitution* the night she received her Oscar, she confided that she had been dubious she would win and had planned a private party at the Beverly Hills Hotel—just in case. In her conversation, she said receiving the award was the second-happiest moment of her life—the first being her marriage to Chalkley. And although she guarded her privacy, she willingly provided her Carrollton home phone number to the main operator at the Atlanta Constitution and the Atlanta Journal so she could be reached by newsmen. The operator put the calls through herself, never divulging the number.

The Atlanta Journal’s former drama critic, Sam Lucchese, recalled that Susan kept her cherished Oscar in what he called the “boat house,” a little building beside the lake on the farm, which was the center of activity any time the Chalkleys were entertaining.

In late 1965, Chalkley contracted hepatitis in Rome, where Susan was filming “The Honey Pot.” Not responding to treatment in Rome, he was compelled to return to the U.S. Susan came back with her husband, saw him hospitalized in Ft. Lauderdale, Fla., finished the film and then flew back to the States in panic when she learned that Chalkley had taken a turn for the worse. With his wife at his bedside, he died on Jan. 9, 1966.

Not far from their burial site stands a statue of Christ that the Chalkleys brought back from Italy, said Mrs. Mary Williams, a Carrollton resident who had known them all the nine years they lived there. Carrollton’s Tanner Memorial Hospital benefited from Susan, as she frequently volunteered to raise money. And in Atlanta, friends said, she would help out with Red Cross and Easter Seals campaigns.

J.W. Warren of Toccoa, who served as administrator of Tanner Memorial said the actress often would make public appearances and donate the money to the hospital’s building fund. He estimates she raised between \$12,000 and \$15,000 for the hospital. The hospital administrator described Susan as one of “the most charming, most humane persons I have ever known.” “When my first wife died,” Warren said, “it was Susan who was standing at my side, holding my hand.” The two families often visited one another and when the Chalkleys visited the Warrens, “they would eat in the kitchen like everyone else,” Warren said. She was the godmother of Warren’s son James, Jr., a student at Toccoa High School, and though Warren hadn’t seen the actress for some time, he had talked with her. Warren said he was “terribly shocked, but not surprised” by the actress’ passing. “I

knew about this all along,” Warren said, “The last time she was in Atlanta (at Emory University Hospital), I had to do some things I wouldn’t have ordinarily done to keep Susan’s dread secret, including denying it to Atlanta newsmen.”

The burial was held in Carroll County in the piney woods she had learned to love, under dark and chilly skies, followed by a requiem mass in Our Lady of Perpetual Help Catholic Church. The Chalkleys had donated 14 acres adjoining their farm for the church to be built in 1965. Although they were married in an Episcopalian ceremony—Susan later converted to Catholicism, Chalkley’s faith.

Mary Williams paused for a few reminiscences—“She was a very nice person. But she didn’t have all that red hair for nothing.” You mean she had a temper? Mrs. Williams was asked. She laughed. “She was as Irish as Paddy’s pig.”

The mass, celebrated by Rev. Thomas Brew, Rev. Danny McGuire and Msgr. Michael Regan was attended by some 500 mourners. “They were great, great benefactors,” Father Regan said. “The evidence which they gave of their love of our holy faith will continue to be green in this beautiful and peaceful area for many years to come, please God.” “She was a good woman who loved her family, her home and her country, and I was proud to know her,” said the Rev. Brew. Susan’s twin sons, Gregory and Timothy Mark Barker were among the pallbearers. Their father is former actor Jess Barker, Susan’s first husband. The crypt marker reads “Mrs. F. Eaton Chalkley, 1919-1975.”

She left most of her estate of almost \$1 million to her sons and disinherited her sister, Florence, who years earlier she had tried to help, to no avail. The amount of \$750,000 to Gregory and Tim, 30, with instructions that it be held in trust and divided equally between them when they reach age 35. She also left \$200,000 to her brother, Walter Marrener, and all of her furs to her nurse, Carmen Perugini.

Susan Hayward liked to reminisce about Brooklyn. “There were the movie houses,” she said once. “I used to go very early and stay very late. The vaudeville performers got to recognize me as I sat in the front row, and they always asked me up on the stage to help the magician get his rabbit out of a hat. When I went swimming during the Summer at Erasmus Hall High School, I paid a dime, got a gray suit and stepped into water that turned me blue. But I felt like a bathing beauty.”

The marquee on a Carrollton movie theater expressed it this way: “We Will Love You Always, Susan.” △

Hollywood's Hall of Fame
Rare photos selected by Robert Kendall from the Saturday
matinee collection.

Susan Hayward



Portrait of beautiful and talented actress Susan Hayward.
Known as the "Red Head."



One of Miss Hayward's earlier movies "Legacy," a Robert C. Sherwood production.



Susan Hayward and Jess Barker's 14 week old twin sons were photographed for the first time when Miss Hayward took time out from RKO picture "Deadline at Dawn."



"A Song in My Heart" Susan stars in one of her most famous roles as the singer Jane Froman with David Wayne.



Gala premiere and a highlight in Miss Hayward's career the opening of "I'll Cry Tomorrow" for which she won the Oscar.



Scene from a "Song in My Heart" starring Susan Hayward and Rory Calhoun, David Wayne and Thelma Ritter.



"Sing You Sinners" sings Susan Hayward . . . introducing her singing voice to the screen in "I'll Cry Tomorrow."



Miss Hayward rated her performance in "I'll Cry Tomorrow" (1956) as her best. The film based on the life of Lillian Roth, told a hard hitting story of the star's bout with alcoholism.



"I Want To Live" (1959) typical of the melodramas that was Susan Hayward's speciality won her an Oscar. The film is important also because it treated on capital punishment.



MGM's "Ada" starred Susan Hayward and Dean Martin—grinning in the rain.



Susan and Dean confer between scenes of "Ada" on "a game of scrabble."



Susan in a scene from "Back Street" a real melodrama.



"Stolen Hours" starred Susan Hayward and Michael Craig.



A happy scene from "Stolen Hours" taken along the Scottish coast.



This is a scene from "Stolen Hours" but it could have been a specially shot scene of a Southern home.



MARQUEE

UCLA Concert Band to perform for Bijou Society "Artistry in Cinema" Awards Banquet

Football fans who double as film enthusiasts got a preview of the Bijou Society's annual convention during the annual telecast of the Rose Bowl on New Year's Day. One of the finest collegiate musical units in America, the UCLA was a hit at the gridiron classic—and will provide just as much excitement at the Society's annual "ARTISTRY IN CINEMA" Awards Banquet on May 15, 1976.

The banquet is the major highlight of the organization's annual convention, MOVIE/EXPO '76, which will be held May 14, 15 and 16 at the Sheraton-Universal Hotel and the Universal City Studios complex.

Under the direction of Kelly James and Don Ainsworth, the UCLA band will provide entertainment and production music during the banquet awards ceremonies. Six major Hollywood film personalities who have contributed greatly to film history will be honored at the Saturday evening program scheduled for the Universal Studios Commissary ballroom.

As this article goes to press, the recipients of the awards are being selected by Society Board of Advisors members Lee Graham and Randy Neil. "We can assure all film buffs that this coveted award will be given to some of the film industry's very finest people," explains Neil. "The 'ARTISTRY IN CINEMA' Award will begin a Society tradition of honoring, in a very special way, the major contributors to motion picture development and history."

Two other important honors will be featured at the Awards Banquet. The annual Bijou Society Book Award will be presented to the author of the best movie-related book to be released within the past year. Society members vote their preference for this special honor and in the running are such important works as *THE MGM STORY* and *THE WORLD OF ENTERTAINMENT*. The book award is the only major recognition given to authors of film-oriented publications.

The National Motion Picture Landmarks recognition is the other signifi-

cant honor to be featured at the banquet. One or more specific sites that played a role in the development of the film industry will be recognized and placed on the Society's golden plaque . . . pointing up their primary importance in the early days of movies.

The banquet evening will begin at the Universal Studios Commissary with a cocktail reception at 6:30 pm. This will be followed by dinner during which the UCLA Concert Orchestra will begin playing a medley of "samplers" from major film scores. At the completion of the meal service, the awards program will begin.

The "ARTISTRY IN CINEMA" Awards Banquet is open to any film enthusiast whether or not he is a member of the Bijou Society. Seating, however, is limited. Reservations may be made by sending \$10.00 per person to: Convention Committee, The Bijou Society, 7800 Conser Place, Shawnee-Mission, Kansas 66204. Δ

Bijou Society Charter Membership Period to expire May 31

Now the world's largest organization for film buffs, film scholars and hobbyists, The Bijou Society opened its doors in July, 1975. Followers of motion picture history from throughout the world were invited to be among the first to join the special new organization and, thereby, receive Charter Membership.

With members now in all 50 states and in 10 foreign countries, the "Charter Membership" period will expire on May 31, 1976.

"Because of our widespread plans to help honor and preserve the lore and history of the motion picture, we wanted to offer all serious film enthusiasts the chance to actively help in the early stages of our organization," explains Society Board of Advisors member Dr. Frank A. Hoffmann. "We have been wonderfully gratified by the jumbo reception we have received."

Dr. Hoffmann, a professor of film

studies at the State University College of New York in Buffalo, is one of the well-known film scholars who help guide the Society by serving on its advisory board.

Readers of *HOLLYWOOD STUDIO MAGAZINE* who were subscribers before the Society was founded will now automatically receive membership status in the organization simply by renewing their subscriptions. Renewals received before May 31st will be honored with charter membership.

For further information, contact the Society national office at 7800 Conser Place, Shawnee-Mission, Kansas 66204. Δ

Third Installment of Film Buff's Handbook nears completion

A constantly-ongoing feature of *HOLLYWOOD STUDIO MAGAZINE* are the eight-page installments of *The Film Buff's Handbook* which appear in our publication periodically. This is

one of the important features available to members of the Bijou Society.

The second installment on how to form a library of books relating to the film industry appeared in the February, 1976 issue. Due to be published shortly is a complete section listing magazines and periodicals concerning film which are published throughout the world.

Members of The Society may purchase a special gold-embossed, padded 3-ring binder to hold the sections of *The Film Buff's Handbook* for \$5.95 each from The Society national office.

"To be frank, we really do not know how many pages the handbook will eventually have," explains Dorothy Denny, publisher of *HOLLYWOOD STUDIO MAGAZINE*. "In its final state, however, it will be the largest compendium of reference materials available to the serious film buff."

The publication of the handbook was initiated by Society Executive Randy Neil in the July, 1975 issue of *HSM*. Readers interested in catching up on missed installments may purchase numbers one and two from The Society office for \$1.00 each. Δ



MARQUEE

Summer Film History Workshops Being Planned for 1977

Under the direction of Bijou Society Advisory Board member Dr. Frank A. Hoffmann, the organization is now arranging an unusual and special series of summer workshops to be scheduled in 1977.

Entitled THE HISTORY AND LORE OF THE AMERICAN MOTION PICTURE, the workshop events will take place at the conference and educational facilities of at least eight major universities across America. Each event will be five days in duration and

the projected registration fee will include room accommodations, all meals and enrollment fees.

"It'll be a beautiful package," explains Society Executive Secretary Randy Neil. "Film buffs, students, hobbyists and collectors will be able to share, study and enjoy an intensive series of classes, seminars and film screenings that will help them develop a broad knowledge of motion picture history."

During the coming year, a broadly-

based program will be planned and Dr. Hoffmann is putting out a call for various members of the Bijou Society, who are experts in specific areas of film history, to join him on the instructional staff of the workshops. Persons interested should write to him in care of the Society's national office.

Special textbooks, constant film screenings and a congenial atmosphere will all combine to make the events the most unique experience available to any film buff and enthusiast. (The total cost, including room and all meals, will probably not exceed \$100.00 . . . or much less than the cost of staying in a low-cost motel for five days. Accommodations will be in the air-conditioned dormitory facilities of each host university.)

The events will be open to all people interested in films . . . whether or not they are Society members. Δ

Bijou Society Incorporated as Non-Profit Organization

In February, the State of Kansas issued a non-profit corporate charter to the official name of our organization: THE BIJOU NATIONAL FILM SOCIETY. Readers should note that, within the next six months, the organization's official name will be changed to read in this manner.

The Society was founded in April, 1975, by Randy Neil, long-time film historian who resides in metropolitan Kansas City. His hometown, it's important to note, has always been the film distribution capital of the world . . . and all major movie studios have maintained offices there. It is also the home of the annual national convention of film exhibitors.

The corporate charter provides that the organization be governed by an Executive Board of Directors who, beside Mr. Neil, include Mr. William A. Kukuk, an instructor at the University of Kansas, and Mr. Burt J. Rhea, Society Director of Member Services.

The by-laws of The Society will provide that a National Board of Advisors be appointed by the Executive Board . . . and that this panel have as its primary task the advisory guidance of all present and future Society functions. The present National Board of Advisors are:

John Cawley, Jr., Editor, Private Screenings magazine, Irvine, Calif.
Continued on Page 27

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"Broadway Melody of 1936" stars Una Merkel, June Knight and Eleanor Powell at a reunion to celebrate the latter's 63rd birthday. (Photo by Frank Edwards)



William Wyler and Paul Newman with Ted Mann (center) were first on Mann's "Wall of Fame" at his Westwood three-theatre complex.

Gene Kelly and Barbara Stanwyck at Hollywood Women's Press Club Golden Apple Awards, Beverly Hills Hotel.



Lee Graham's Man about Town

"When I left my apartment in Beverly Hills I was 63, twenty minutes later at the Gary Theatre I'm 23." Eleanor Powell was referring to her age in "Broadway Melody of 1936," part of a film festival birthday celebration for her. She personally gave every person in the audience, many wearing Eleanor Powell T-shirts, a piece of cake. Before the showing, Eleanor picked up another player in the film, Una Merkel, who doesn't drive because of cataracts. Joining them was a third cast member, June Knight. She retired in 1938 when she married millionaire Arthur Cameron, whom she divorced 5 years later. June, a Broadway favorite, told me she

was set to sing "My Heart Belongs To Daddy" in "Leave It To Me." Cameron didn't want his bride doing a semi-striptease, so the number went to a newcomer named Mary Martin. June and husband, retired Lockheed executive, Jack Buehler, live in North Hollywood.

* * *

"Comedy's a serious business ... You have to feel funny inside," explains Tony Randall. His funny business was on display at the Shubert, where he was the pillow-plumping half of "The Odd Couple" opposite Jack Klugman.

Following the opening night performance, first nighters trekked to the Jade West for a late

supper honoring the stars. The place looked like a comedians' convention. We spotted such funny men as Jack Oakie, Groucho Marx, Jackie Coogan, Jack Carter, Tom Poston, Don Knotts, Ed Asner, Jack Albertson. The play's author Neil Simon, with wife Marsha Mason, was getting lots of attention. Bespectacled Simon is such a mild, pleasant little man, he seems like a character out of one of his plays.

* * *

The Hollywood Women's Press Club 35th Golden Apple Awards were held at the Beverly Hills Hotel. The greatest ovations, and the only standing ones, went to two veterans. Barbara Stanwyck,

with over 50 years in show business behind her, accepted for Katharine Hepburn, Female Star of the Year. George Burns, with 72 years in show business, quipped, "I never thought I'd be star of the year, but I suppose you ladies know your business ... If you hang around long enough, you're sure to be discovered."

For the sixth year, Harriet Parsons presented the Louella O. Parsons Award for the best Hollywood image around the world. Bob Hope, whose image has certainly been around the world, from the White House to the Kremlin, but who's seldom home, was represented by his daughter, Linda Hope, who accepted the



Peter Ustinov, being carried off set of Disney's "Treasure of Matecumbe" after hurricane sequence in which he injured his ankle.



Our Man About Town with Lew Ayres when he received "Award of Excellence" for his documentary, "Altars Of The World".



Jack Klugman, Tony Randall and playwright Neil Simon at party following Shubert opening of "The Odd Couple."

Parsons Award for him.

* * *

The Holiday spirit was all over the place when the Film Advisory Board gave its "Award of Excellence" to the "Mac Davis Christmas Special" at the Beverly Wilshire.

Others honored were Brut's George Barrie and Robert Enders, who accepted their plaques from Elayne Blythe, FAB founder-president, for "Hedda." One lady thought it was a picture about the late columnist, but Barrie quipped he would do that one later, introducing a dance called the "Hedda Hop."

A special plaque, mounted on sandalwood from Jerusalem, was

given Lew Ayres for his religious documentary, "Altars Of the World." He was with his wife of 11 years, Diana, who made him a father for the first time when he was 60. Their son is now seven.

Ayres made his screen debut opposite Garbo in "The Kiss" (1929) and was a full-fledged, but unfulfilled star throughout the Thirties, starting with his performance in "All Quiet On the Western Front," and continuing with his romantic young Dr. Kildare. During World War II, he was castigated when he became a conscientious objector ("I couldn't bring myself to kill other men,") and placed in a labor camp. Later, as an unarmed medical aide, he

won three silver stars for gallantry in the Pacific.

After the war, Lew resumed his career, but his search for a personal creed as a practicing Christian was more important. In talking with the gentleman at the FAB luncheon, it was obvious he had succeeded in his quest for spiritual maturity. His days as a dashing young actor, married first to Lola Lane, then Ginger Rogers, seem long ago.

* * *

"This is the most cleverly disguised massage parlor in town . . . if you don't believe it, sit in the seats." Paul Newman was referring to the Mann Westwood three-theatre complex at which he was

the first star honored on the theatre's "Motion Picture Wall of Fame." Sharing the "Wall" with Paul at the dedication ceremony was William Wyler.

During theater czar Ted Mann's presentation of Newman and Wyler, the former never turned loose of his can of beer. Amazingly, Newman, seldom without his brew, is fit and trim with no trace of a stomach. He's in incredible shape for a 50-year-old man. And the ladies continue to swoon over his blue eyes. For such a dedicated actor, as Newman, being a sex symbol has its drawbacks. "On my tombstone," he lamented, "it's going to say, 'He Was A Great Actor Until One



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Life goes to the movies

By Kirk Crivello



Lana Turner and Clark Gable in this rare LIFE cover from 1941's *HONKY TONK* were called "the most electric combination since Charles Boyer and Hedy Lamarr."

MM in 1950 Screen Test (right), and below in "All About Eve" (left), "The Fireball" (center), and "Home Town Story" (right),

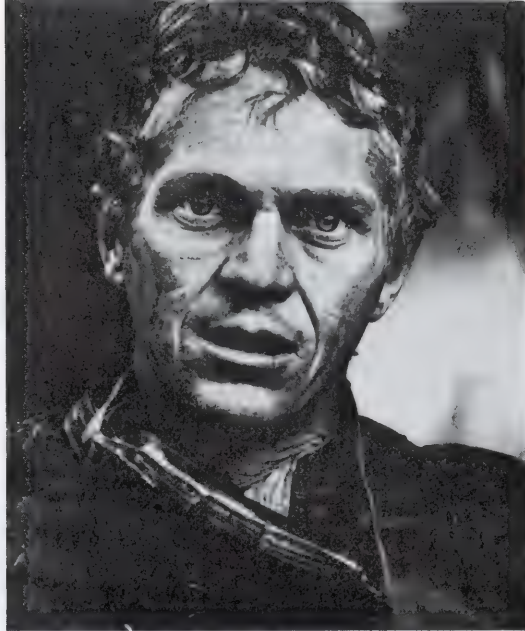
Test/Eve photos by J.R. Haspiel



If you love everything about the movies—the superstars, the near-stars, the glamour, the gossip, the parties, the publicity stunts—you'll love LIFE GOES TO THE MOVIES! For 36 years in more than 1,860 issues LIFE Magazine caught the movie world in action, on camera and off-guard in hundreds of priceless photographs. From its inception, LIFE's photographers were privy to Hollywood's innermost circles—the closed sets, the private functions, the palatial homes. That's why in the new book, LIFE GOES TO THE MOVIES you'll find sensational, one-of-a-kind 761 photographs you won't find anywhere else.

You'll cheer for the star-making process officially known as "the big buildup." Hundreds of lovely ingenues became famous overnight—many of them for little longer than that once they appeared on the cover of LIFE. Those with push and fortitude to match their pulchritude actually became stars like Lana Turner, Debbie Reynolds, Rita Hayworth and Frances Farmer. The rest of them such as Barbara Bates, Colleen Townsend, Joi Lansing and Stephanie Griffin didn't survive the process. A girl had to have stamina to match her beauty in order to reach the top and stay there—or, for that matter, merely to endure the buildup.

You'll find beautiful candid shots of a radiant Sophia Loren, a clowning Gary Cooper, a charismatic Garbo and Dietrich. You'll see LIFE's beauties Hayworth, Russell, Grable in pin-ups and spontaneous action shots of Bogart, Davis, Brando, Temple and Garland. Gable making love to Harlow in *CHINA SEAS*. The incredible beauty of Liz Taylor gracing 11 LIFE covers. Donna Reed plunked down in a field of wild wheat for a 1946 cover. Adventurer Errol Flynn "periodically running away to sail his boat or get into the war." LIFE deliberately gave Marilyn Monroe's nude calendar photo its first circulation nationally, along with a sympathetic account of her difficulties at the time it was taken. Between 1952-72, she was to have 9 covers! Ann-Margret testing for a new *STATE FAIR* on a 20th-Fox stage. Chaplin filming a scene from his great under-rated *LIMELIGHT*. Director Edmund Goulding getting ready to film a tender kiss between Tyrone Power and Gene Tierney in *THE RAZOR'S*



EDGE. Betty Grable, the song and dance queen of the 1940s, takes a chorus girl bow in *TIN PAN ALLEY*.

Mingle with the stars at parties—join cozy foursome Mike and Liz, Debbie and Eddie for a day at the races. Hedda and Louella two of movieland's most powerful women on camera at a 1960 party. Watch Jayne Mansfield on the big arms of husband Mickey Hargitay or a running match between Maria Montez and W.C. Fields. You'll discover Vivien Leigh at 48 in *THE ROMAN SPRING OF MRS. STONE* at the peek of her staggering beauty and talent. Frederic March planting a soccer style kick on Carole Lombard's posterior. The lovely Pier Angeli as Rima, the bird girl of the jungle in a *GREEN MANSIONS* test. Unsung stand-ins and their stars pose for publicity shots. Famed stand-in Sylvia Lamarr did her first doubling for Joan Crawford, then was switched to Hedy Lamarr.

Marvel at the magic art of the make-up men and Agnes Moorehead metamorphosis into a 110-year-old widow in *THE LOST MOMENT*. Bathed

in spotlights, Natalie Wood, every pampered inch the star, waits to face the camera in *SEX AND THE SINGLE GIRL*. The classic Louis B. Mayer's 1943 star line-up for *LIFE*. Meet Hollywood's terrible tyrants Cohn, Goldwyn, Hughes and Selznick.

You'll see ingenious special effects men build everything from a Welsh mining village to fiberglass horses and massive boulders made of foam rubber. You'll learn the power of publicity. Carole Landis was playing in minor roles when Peter Stackpole shot her for *LIFE* and Hal Roach press agents dubbed her the "Ping Girl." After a second *LIFE* story by Stackpole, her salary jumped to \$2,500 a week at 20th. For *MARIE ANTOINETTE*, MGM hired 115 hair stylists to make sure that Norma Shearer, Anita Louise and the ladies of the French court had not a hair out of place. It's all happening in *LIFE GOES TO THE MOVIES*.

Silence on the set! Camera! Action! Δ



Barbara Bates, starlet

On the scene...



With Lee Graham

Even though we're moving right along into 1976, Hollywood is still talking about the superfanciful New Year's Eve bash hosted by Grace and Harold Robbins. Their grandiose life style was never more in evidence. These traditional Robbins' parties are usually in their home, but since they only moved into a new one shortly before the holidays, Harold and gracious Grace took over the Crystal Room of the Beverly Hills Hotel.

In this exclusive layout you see only a few of the 600, representing the creme de la creme of Tinseltown, who turned out.



Grace and Harold count down to welcome 1976.



The Robbins welcome June (Haver) and Fred MacMurray.



The Palances, Virginia and Jack, with daughter, Holly and gorgeous Grace Robbins.



Esther Williams and Fernando Lamas.



Chanin Hale, Lee Graham and Phyllis Diller.



Eva Gabor and husband, Frank Jameson.



Zsa Zsa Gabor and Stuart Davis.



Valerie Perrine and Lebanese boyfriend, Jamal Kanafani.



Lizbeth Scott with hosts.

"STUDIO ONE"

Ross Hunter, long recognized as one of Hollywood's leading producers and hosts, shone in the latter category the night he welcomed Kaye Ballard back to Tinseltown with a fabulous evening at Studio One. The wide-mouthed comedienne with the exquisite timing sang in the best Broadway tradition, told outrageous stories, did impressions, played the flute, and generally captivated the audience.

Hunter's all-star guests rivaled his all-star casts as you can see by this layout.



Host Hunter surrounded by Mitzi Gaynor, Martha Raye, Kaye herself, and Debbie Reynolds.



Jane Powell and Diane Ladd congratulate Kaye in her dressing room.



Craig Stevens and Alexis Smith arrive at Studio One.



Shirley Jones is with constant companion Marty Ingels.



Host Hunter chats with designer Luis Estavez and Zsa Zsa.



Lee Graham's date is Martha Raye, Kaye's long time idol.

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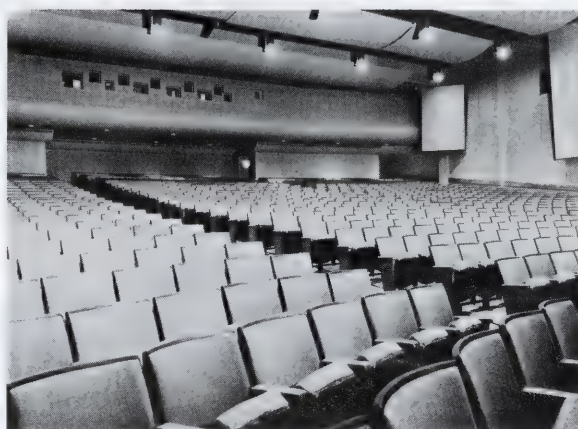
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A first hand tour of the New Motion Picture Academy

The new \$4.2 million Motion Picture Academy, the Margaret Herrick Library and the 1111 seat Samuel Goldwyn Theatre.



The opening of the new Academy of Motion Picture Arts and Sciences building last December truly represents 48 years of planning and dreaming by the Academy. The seven-story structure, located on Wilshire Blvd. at Almont Drive in Beverly Hills, is sheathed with light bronze-tinted mirror glass and natural color textured masonry walls. It houses all of the Academy offices, the Players Directory office, the Margaret Herrick Library and the 1111-seat Samuel Goldwyn Theater. This is the first time in the history of the organization that all these Academy services have been located under the same roof. So, let's take a first-hand tour through the \$4.2 million, beautiful, new building.

SAMUEL GOLDWYN THEATER

This is the most spectacular of the building's highlights, named in honor of one of Hollywood's most famous film pioneers. All aspects of the theater's design, including screen, seat placement, sound system, acoustics and projection room have been custom-designed to make it the finest possible facility for

screening films. Advance planning by members of the Academy's special technical committee, under the chairmanship of Gordon Sawyer, assures that the theater will be able to accommodate every presently anticipated technological advance in the art of filmmaking for at least a quarter of a century.

The sound system of the new theater anticipates the use of multi-channel, true-fidelity movie sound in the future, and has made provisions for it. The theater is equipped to handle stereophonic sound, as well as quadrasonic (four channel), quintaphonic (five channel), Sensurround, Todd-AO and other six-track systems, as well as sound innovations yet to come.

The projection equipment is equally sophisticated, and will show 16mm, 35mm, & 70mm films and includes the flexibility to add exotic advancements. Equipment is in place that will permit the showing of all film formats ranging from television proportions to wide screen dimensions.

MARGARET HERRICK LIBRARY

The facility occupies two floors

of the new building and contains more than 9,000 books, 500,000 still photographs, 2,000 posters and files on approximately 40,000 motion pictures, representing almost every American theatrical release since 1915. Generally acknowledged to be the most complete film-related library in the world, its facilities are available without charge to the membership of the Academy, students, press, studio research departments and the public. It was named in honor of the Academy's first librarian and later executive director who retired in 1970.

PURPOSE OF THE ACADEMY

The new building now serves as the planning headquarters for the many activities of the Academy. Besides the annual Academy Presentation, the organization publishes a Players Directory for motion picture and television casting offices, the Screen Achievement Records Bulletin, sponsors student film awards and scholarships to aid and encourage students of the motion picture in universities and colleges, and presents seminars and film retrospectives.

The annual Academy Awards Presentation, while only one of the many projects carried out on a year-around basis, is undoubtedly the most colorful and best-known of all Academy activities. It has been held every year since the organization was founded, in 1927. Chief aims of the Awards for artistic achievement are to raise the standards of motion picture production culturally and technically and to dignify the film medium. Over the years, they have attained world-wide prestige and have become a powerful incentive for producers, directors, writers, actors, cinematographers and other artists and craftsmen to strive for increasingly higher achievements.

A quote from current Academy President, Walter Mirisch, best sums up how the non-profit corporation feels about their new building: "Oscar has waited 48 years to have a home befitting his stature. We believe it was worth the wait." So do we. Δ



Oscar winners in Best Acting categories brought their Oscars to the opening. Left to right—First row: Claire Trevor, Harold Russell, Red Buttons, Patty Duke Astin. Second row: Eva Marie Saint, Walter Matthau, Rod Steiger, Maximilian Schell. Third row: Jack Lemmon, Ginger Rogers, Sir Laurence Olivier, Peter Ustinov. Fourth row: Shelley Winters, Karl Malden, Sidney Poitier and Ben Johnson.



"We never worked together, but I sure would have liked to," exclaims Red Buttons at the dedication ceremonies, as he leans over to give Ginger Rogers a kiss. Buttons won Best Supporting Actor for SAYONARA (1957), and Rogers won Best Actress for her role in KITTY FOYLE (1940).



STARS OF FIRST ACADEMY AWARD WINNER VIEW SCENE FROM "WINGS"

For the first time in its history, the Academy of Motion Picture Arts and Sciences is compiling film clips from each of the 47 films voted the Best

Picture Academy Award. Buddy Rogers, (left) and Richard Arlen (right), two of the stars of the first Best Picture Award Winner, "Wings" (1927), look at footage from their film on one of the Academy's vintage moviolas. Richard Patterson (center) is producing the compilation film.

Recording Firm hits top in five months

TWO BROTHERS CREATE "THE AMERICAN DREAM"

by Elmer Pasta

Two brothers, Jimmy and Harley Hatcher, formed their own independent record company, Artists of America Records, just five months ago. They located their offices off Ventura Blvd. in Woodland Hills. It quickly proved a lucky spot for them.

Their kick-off single, "Ice Cream Sodas and Lollipops & A Red Hot Spinning Top," became a smash hit. The catchy song was penned at Harley's home one night while the guys were reminiscing about the good old days of their South Georgia boyhood. They had grown up in a small, charming farming community where, they fondly recalled, there was no profanity in movies, lawyers were not needed to close deals—just a simple handshake was sufficient—and children respected their elders. It's all part of seeking the "American Dream."

The end result of their jubilant memories was a recording written, arranged and produced by Harley and sung by Paul Delicato. Valley radio station KGIL was among the first broadcasters to break the recording of "Ice Cream Sodas..." on the air. Listener response was enthusiastic.

The single was also immediately selected by *Billboard Magazine* (the major music industry trade paper) as a pick hit of the week and it then rocketed to the No. 7 position on the publication's Easy Listening Chart. And this all happened in just a matter of weeks after formation of the Valley company!

Responding to big sales of the single, AOA Records followed up their success with a Delicato album, also titled "Ice Cream Sodas & Lollipops & A Red Hot Spinning Top," in October. The cover photo of the album was shot at the new Farrell's Ice Cream Parlour, just up the street from AOA's headquarters, in Woodland Hills.

Farrell's executives caught onto the idea and with AOA initiated a program offering a free ice cream soda to every purchaser of the album. The promotional campaign is still being conducted throughout the U.S., with special sticker-labels appearing on every Delicato album, and a redeemable coupon inside entitling the buyer to a free 95c ice cream soda.

AOA Records has also recently released new singles by Robert Goulet ("Someone to Give My Love To"), George Wallace, Jr. ("Your Lovin'



Paul Delicato made first AOA records hit with "Ice Cream Sodas."



Robert Goulet, new AOA records artist.

Friend"), Stefan Arnglim ("The Subliminal Kid"), Patrice Hart ("Suzie Q") and Richard Roundtree ("This Magic Moment"). In addition, two new Delicato releases are "Those Were the Days" & "Lean On Me." Both tunes were arranged and produced by Harley Hatcher.

All founding AOA executives live in the San Fernando Valley area. Harley Hatcher, President, resides in Malibu Canyon. Gordon Bud Fraser, Executive V.P. & General Manager, lives in Encino. George Sherlock, Director of National Promotion, lives in Studio City. And, Bruce Merrin, National Public Relations Director has his home in Calabasas.

Hatcher proudly explains, "We all decided to have our record company in the Valley because the Valley is our home. We wanted it close to where we live and we also wanted to establish our own identity here, where it's much easier to do so. And, besides, we like it here!" The recording executive also points out the fact that many music industry people live in the Valley, too. "We deal with independent producers," he says, "and our business doesn't require that we be in the center of the industry to accomplish our work. We're basically a marketing company."

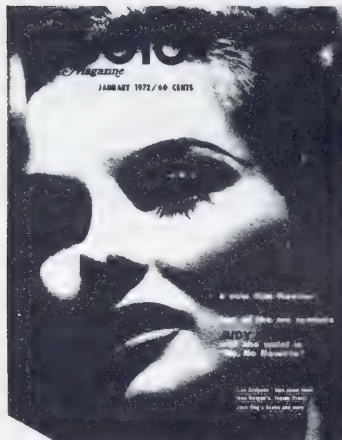
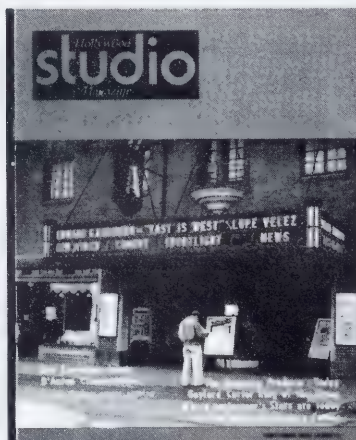
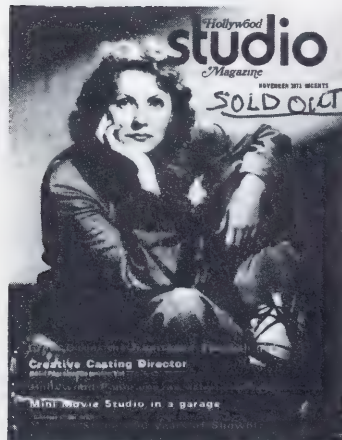
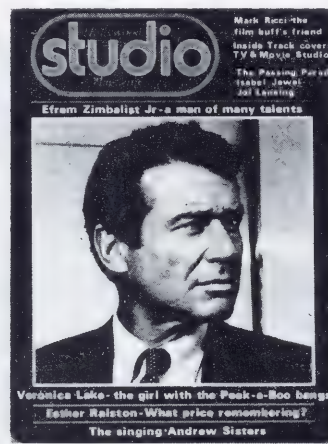
Hatcher says a successful record company located in the San Fernando Valley is a very good conversation item. "A lot of people perk up their ears and smile when I first mention the Valley, because many of them are neighbors here. And what's the difference? If we're gonna have hits, it surely doesn't matter where we're gonna have 'em!"

And, AOA Records has started on the trail to having 'em. Indeed, this has been the year for the Hatcher brothers and Paul Delicato to make big headway in striving toward the always attainable "American Dream." Hard work, dedication, and creative talent got them there. Δ

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and her
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In the future, additional members of this board will be appointed.

Members of The Bijou Society may actively participate in the guidance

Continued on Page 38

Remember Your Days Gone-by Favorite Movie Star

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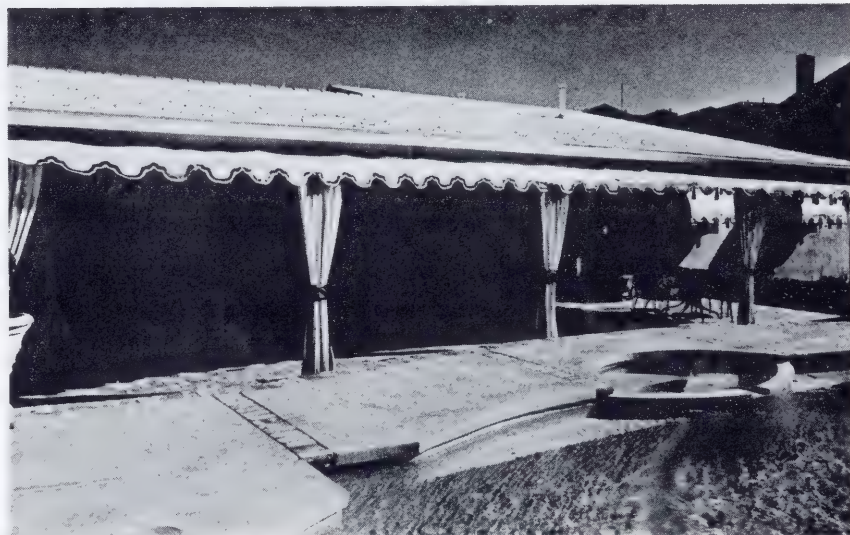
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Betty Blythe

Silent Screen Idol

Screen Queen, Betty Blythe won the hearts of moviegoers everywhere with her unforgettable portrayal of "The Queen of Sheba" in 1922, and since then her name has been magic at the box-offices of movie palaces throughout the world. With such lavish productions as "Chu Chin Chow," "Southern Love," "A Daughter of Israel" and "She," her tremendous popularity remained firmly established. One of her important releases was the Samuel Goldwyn production "The Recoil," filmed in Paris and on the French Riviera with Mahlon Hamilton and Clive Brook as her leading men. Though one of the busiest actresses in motion pictures, the International star did manage to enjoy herself socially. During the shooting of "The Recoil" in Monte Carlo and Nice she found time to renew old friendships with the Prince of Wales and King Carol of Rumania.



Central Newsreel photograph of famed motion picture star Betty Blythe taken on stage of London Coliseum 1925, when she broke all box-office records for the famous theatre playing to over 336,000 people during her six weeks engagement headlining in vaudeville. This picture shows her as an Egyptian Queen, similar to the roles that made her famous.

By Syd Drewett
Life-long friend of Betty Blythe.

Hollywood Studio Magazine presents the concluding installment on the life and triumphs of this most spectacular and famed silent movie star idol of the twenties and early thirties. For copy of first installment write HS Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413. (Enclose \$2.00/inc. mailing)

While visiting the Vitagraph Studios in Brooklyn, her "screen idol," handsome Earle Williams asked her if she would play opposite him in his next picture? This was the beginning of her fabulous screen career. She starred in 19 feature productions for Vitagraph—13 of them in New York with ace director Paul Scardon, her one and only husband of thirty-four years. The marriage ending with his death from a heart attack at their Fontana ranch.

In 1919 while still at Vitagraph, Rex Beach persuaded her to go to Hollywood to star in his best selling novel "The Silver Horde" for Samuel Goldwyn, with Frank Lloyd directing. Arriving in Hollywood, she first starred in a lavish stage production of "Salome" for the Masquers, with her discovery Ramon Novarro playing opposite her. Her 'Dance of the Seven Veils' was a sensation and she received the Masquers Award, the first ever given to a woman.

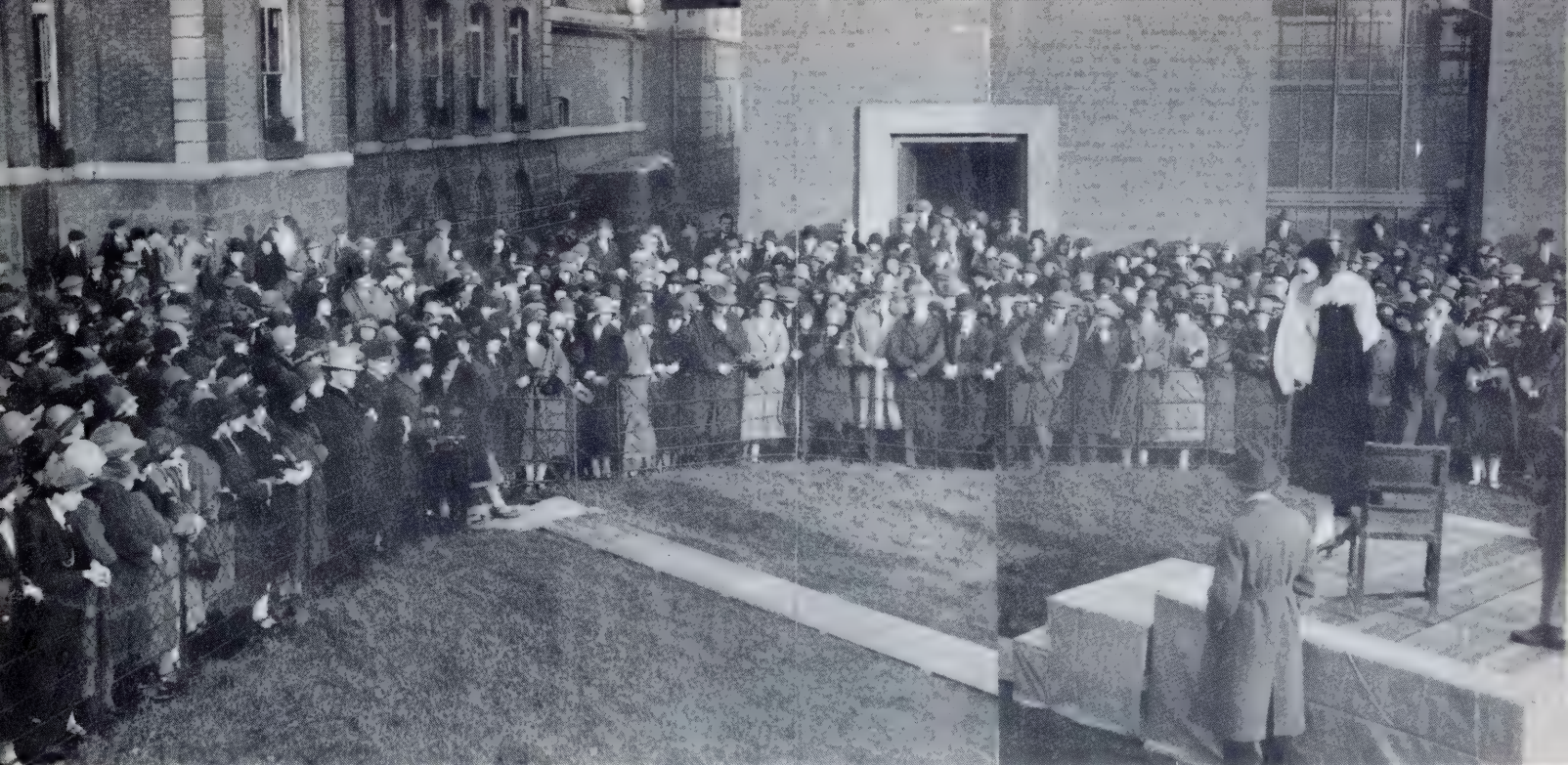
Long term contracts began to pour in from every major studio: Goldwyn; Fox; Carl Laemmle's Universal; Selznick; Thomas H. Ince;

Fred Niblo at Metro; First National; Pathe; Equity; Select. Her weekly salary jumped from \$1,500 to \$3,500 to \$7,500, and at the peak of her career to \$20,000. She starred in five major productions for Samuel Goldwyn, and scored heavily when she starred in James Oliver Curwood's "Nomads of the North" with Lon Chaney as the villain and Lewis Stone as the hero.

In 1921 William Fox and ace director J. Gordon Edwards chose her out of five hundred actresses for the coveted role of Sheba in the mightily multimillion dollar Biblical classic "The Queen of Sheba" which won for Betty Blythe international acclaim and skyrocketed her to world fame and fortune. Now having reached the dazzling heights as one of Hollywood's top stars, she formed her own production company with Whitman Bennett at the Yonkers Studio. Releasing through United Artists, she produced and starred in several box-office hits, Rex Beach's best seller "Fair Lady"; "How Women Love"; "Sinner or Saint" (in which a then unknown young actor Ronald Colman, whom she chose, kissed her for \$15.00 a day); "Garden of Desire" and "Why Men Marry." She then set forth for Europe where she became the toast of London, Paris, Berlin and Vienna with such epic productions as "Chu Chin Chow," "Southern Love," "She," "A Daughter of Israel," "The Recoil" etc. Filming in every part of Europe and Africa she maintained suites in the world's leading hotels; The Carlton and The Savoy in London; The Meurice, The Claridge and the Ritz in Paris; The Adlon and The Eden in Berlin and The Algonquin in New York.



A lovely portrait of Betty Blythe as seen in "Motion Picture" magazine, May 1925.



Central Newsreel photograph of famous American motion picture star, BETTY BLYTHE as she addressed crowd of several thousands who had come to greet her upon arrival at Liverpool Railway Station, 1926, during her record-breaking personal appearance tour of the British Isles as vaudeville headliner. Thousands turned out to welcome her in London and in every city where she appeared during her seven months theatrical engagement.

Her career continues—on the Continent and in America

For many years Betty maintained a home in Paris at 47 Boulevard Bertier. Her next door neighbor was the great French actor Sacha Guitry, and one half block away, lived her aging friend Mme. Sarah Bernhardt.

In 1924 Betty bought part of the Sunset Strip—from Doheny to Ciro's, and sold it two years later for \$3½ million profit. In the early '20's Texas Guinan gave a Betty Blythe evening at her Manhattan roof-top night club, and asked Betty to introduce the entertainers, and especially to eulogize a brilliant young brother and sister dance team, who would "make their mark in the world," as Texas put it. They were Fred and Adele Astaire.

In 1925-6, Betty Blythe made a sensational six months personal appearance tour of Great Britain, headlining in vaudeville and opening at the famed London Coliseum where for eight weeks she broke all box-office records for the huge theatre. She then headlined at the Palace, New York for Keith-Albee Circuit with Burns and Allen and Harry Richman supporting her on the bill. She had arrived in New York from Paris with thirty trunks of fabulous gowns created especially for her by the foremost Parisian couturiers, Poiret, Drecoll and Genet, and by Lucille, Lady Duff-Gordon of London, Paris and New York, with a complete change of gowns for each performance. Till 1929 she toured the key cities of the States and Canada as vaudeville headliner for Radio-Keith-Orpheum Circuit with time out for picture commitments in Hollywood. For her 3½ years stint in vaudeville she earned \$1,860,000.

Her friends were legion

Betty Blythe was a favorite of Royalty and Presidents alike and had been received by Their Majesties, King George V and Queen Mary; Her Majesty, Queen Marie of Rumania; His Majesty, King Alfonso of Spain, and by President and Mrs. Harding at the White House in 1922. The Duke of Windsor, when Prince of Wales, was an admirer and friend of hers when she was filming in London and on the French Riviera.

She numbered among her friends, apart from Norma and Constance Talmadge and Marion Davies and others in the movie colony; The Earl of March; Prince Mohammed Ali Ibrahim of Egypt; Mme. Sarah

Bernhardt, whom she first met and sang for aboard the Leviathan when she was a nineteen year old girl returning from her operatic studies in Paris; Maude Adams; Anna Pavlova; Tito Schipa; Gigli; Geraldine Farrar and Lou Tellegen; Elinor Glyn and Lucille, Lady Duff-Gordon; Ivor Novello; Noel Coward; Alfred Lunt and Lynn Fontanne; Doris Keane; Mabel Normand and Lew Cody; Rex Beach; Maurice Chevalier and Mistinguett; Emil Jannings, and one whom she deeply admired, Gracie Fields. Some close friends in Paris were The Baron and Baroness de Rothschild; Pearl White and George Fitzmaurice.

Betty loses \$15 million in '29 Wall St. crash but has courage to go on

Betty had known the highest peaks of success and the lowest depths of despair during her long career. She once said to me "With one hand Hollywood gave me the world on a gold, diamond studded platter, and with the other, pulled the rung from the ladder." The Wall Street Crash of 1929 wiped her out financially—\$15,000,000 lost in a single day, but she had the courage to go on, and starred on Broadway and throughout the States in many hit plays as well as starring in several dozen Talkies. Betty was always ready to help the struggling young performer, and in 1930 when she and her friend Alice Brady were preparing to open in their respective plays on Broadway, Betty suggested her handsome young protege for a part in Alice's play "Love, Honor and Betray." He got the part, but no billing. His name was Clark Gable.

Hollywood honored Betty Blythe in 1938 when she received a Special Academy Award for her pioneer and major contributions to the Motion Picture Industry. She was a dying woman when she made her final appearance with Merv Griffin on CBS Television in 1971, and on April 7, 1972 she died at the Motion Picture Country Hospital following a long illness. She was 79.

Wonderful fickle Hollywood, the town that she and her fellow 'giant' stars of the Silent Screen put on the map as the motion picture centre of the world, had forgotten her—but not so the British who idolized her and remembered as did the French who eulogized her as they did their own beloved Mistinguett. "De toutes les vedettes du Cinema, la plus grande, c'est Betty Blythe. On l'a beaucoup imitee, mais jamais egalee. Betty Blythe est nee avec le Cinema. Ou, plutot, le Cinema est ne avec elle. Le Cinema est eternel. La belle Blythe aussi."△



Betty Blythe visits old friends, Cecil B. De Mille and Julia Faye on the set of "The Ten Commandments" at Paramount Studio.



BETTY BLYTHE starring in the Broadway hit "WALLFLOWER" opening November 26, 1942. The Blackstone Theatre, Chicago.



The Queen retires! Betty Blythe, one of the most beloved and gracious first ladies of the silent screen announced her retirement from show biz at the age of 67. Her brilliant career spanned a period of 52 years. She made her debut at Pantages Theatre as vaudeville headliner with Jackie Coogan Sr. and jazz singer Al Jolson in 1915. For the next two years she starred on the Broadway stage and in 1917 made her first movie "His Own People" for Vitagraph. In all, she starred in 122 films—64 silent movies and 58 talkies.

ON FILM

BARRY LYNDON—Stanley Kubrick's latest film is breathtaking to look at. The photography by John Alcott is exquisite, especially his candlelight sequences (shot with special Zeiss lenses); the pastoral vistas are well selected and equally well shot. Kubrick's selection of music, as for "2001" and "Clockwork Orange," is meticulous. His direction of Ryan O'Neal and Marisa Berenson (neither very properly cast) is nice. His sets and costumes are perfect to the final detail. Alas, "Barry Lyndon" is a huge bore.



JIM THE WORLD'S GREATEST—A touching story of a high school student struggling to finish school while taking care of his kid brother and their hopelessly alcoholic father. Written and directed by Don Coscarelli and Craig Mitchell (while they were still in high school!), "Jim" is tender without being saccharine, surprisingly well acted despite ample opportunity to overdo. It is a movie whose simplicity is its undisguised charm. New actors Gregory Harrison as Jim and Robbie Wolcott as his brother are excellent, as is Rory Guy, who has the difficult unsympathetic role of their father.

LUCKY LADY—Now Liza Minnelli, talented as she is, is just no femme fatale. But then Gene Hackman and Burt Reynolds hardly seem suitable as her suitors. And even if you do manage to get used to this unlikely threesome, your eyes still hurt from trying to look at the most offensive set lighting in recent (or, if you will, remote) times. This improves halfway through the movie... even the badness is inconsistent! Then you have to keep from yawning at the action

(quote/unquote) sequences that Stanley Donen must have directed during naps. Oh, the story is about rum runners in the Roaring Twenties, but there isn't much running in "Lucky Lady," and that legendary era certainly lost its roar in the translation.

THE ADVENTURE OF SHERLOCK HOLMES' SMARTER BROTHER—Gene Wilder wrote, directed and starred in this mildly funny comedy, indicating once and for all that he's talented, but just too human to do all three things on a single project and do them well. His "Young Frankenstein" costars Madeline Kahn and Marty Feldman try their best with some ridiculous Wilder bits, while the movie's finest comedic moments are produced by the talented Dom Deluise. Wilder definitely continues to show much promise!

Lee Graham

Continued

Day His Eyes Turned Brown."

Wyer started his career just about the time Newman was born. At that time Wyler was directing two-reel, low-cost Tom Mix-masters. He graduated from cheap Westerns to expensive "Easterns."

* * *
There were tears of happiness at a holiday reunion between Ruby Keeler, Joan Blondell and Patsy Kelly. The three "girls in our sixties" (Ruby is five days older than Joan, they are five months older than Patsy) were last together in August when Patsy and Joan visited Ruby in her wheelchair at Laguna Beach. When Ruby told Patsy she was driving up with her daughter for lunch with her and Joan, Patsy asked them to honk the horn because she lives in a second floor apartment and Ruby couldn't get up the steps.

Imagine Patsy and Joan's surprise when Ruby walked up the steps and rang the bell. She's wearing a brace and using a cane, but the courageous lady is optimistic about a full recovery from the aneurysm she suffered a year ago. At that time, doctors doubted that she would ever walk.

It was a day for reminiscing. Patsy and Ruby have been friends since they attended dancing school together when they were 11. They knew Joan when the youngsters were all on Broadway in the late Twenties. The Blondell bombshell came to Hollywood and the newfangled "talkies" in 1930, Ruby and Patsy followed in '33.

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JOI LANSING

by Kirk Crivello



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Joi added her own ineffable electricity which didn't mature until she started playing supper clubs in the mid-'60s. From then on, she moved into high gear via engagements in top clubs around the country, including the Waldorf and Copacabana in New York.

Born Joyce Wasmandoff in Salt Lake City, Utah on April 6, of either 1928, '29, '31 or '36, depending on what source you use. At 6, the Mormon family moved to Los Angeles. Spotted in a play at the Bliss Hayden Drama School (Marilyn Monroe was a classmate), she made her debut as Joy Loveland in Columbia's WHEN A GIRL'S BEAUTIFUL ('47), while still attending Dorsey High. MGM producer Arthur Freed saw some photos and had MGM put her under contract. She appeared in EASTER PARADE, JULIA MISBEHAVES, TAKE ME OUT TO THE BALLGAME and NEPTUNE'S DAUGHTER. Her big chance came when she tested for John Huston's THE ASPHALT JUNGLE. "It was such a disappointment," said Joi later. "But when I saw Marilyn in the picture I knew she was meant to play Angela." From then on Joi existed on the screen to decorate it. She managed that extremely well—most notably in THE BRAVE ONE.

For five years she worked as the chief model on LOVE THAT BOB Show playing comedy foil for the ever amorous Cummings. Later, as Gladys Flatt on the BEVERLY HILLBILLIES TV Show.

In 1970, Joi underwent surgery for

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cancer. On her release, she resumed her acting and nightclub career. She made one more film, *BIG-FOOT* ('71), a horror tale with John Carradine, before being readmitted into St. Johns Hospital in Santa Monica, on July 1, 1972. Joi passed away on the evening of August 7, 1972.

At the end, her figure was svelte, her face slender, suffused with a kind of ethereal beauty. Joi Lansing was always luminous—the Lansing glow never rubbed off. △

Marjorie Bennett's 60 Years in Showbiz



Marjorie Bennett, one of the most prolific character actresses, is celebrating her 60th year in show business by dividing her time working in TV, commercials, and about to start her role in the new Raquel Welch film, "Mother, Jugs, and Speed."

Marjorie was born at the turn of the century in Perth, Australia. Her handsome parents were college professors. While still a young girl, she joined her sister the late famed Enid Bennett as a Thomas Ince contract player in Hollywood during the early silent film era. Her brand of comedy caught the eye of the giants in the industry, and audiences all over the world soon enjoyed her comedic contributions to such classic films as "Limelight" with Sir Charles Chaplin, a role which the L.A. Times nominated her for an award—"Whatever Happened To Baby Jane?" and the most recent "Charlie Varrick" in which her scenes were applauded regularly by her loyal fans.

Her television career has been equally impressive—a regular on the Eve Arden Show, two years on "Dobie Gillis" and "Bob Cummings Show" and "December Bride" for three years each. She has appeared on many major TV shows in the past and present.

Marjorie has been married to the same man for 42 years—noted sportsman William Cady and lives simply in her two bedroom house with her dogs and cats. Along with her daily contributions to some worthy project, she is putting her final touches to her autobiography "BUT I DIDN'T WANT TO BE AN ACTRESS!" △ Sidney Gordon

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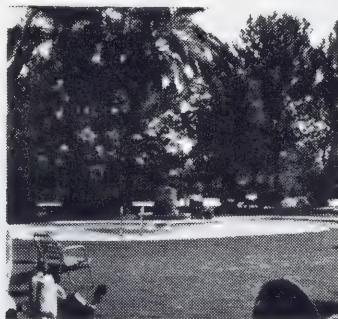
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Selling movie magazines, stills, movie sheetmusic, songsheets from 1920s—1960s. Send 20c for list. Joanne Kessler, 13685 S.W. 76 Street, Miami, Florida 33183. (2-3-'76)

Wallet photos of old time movie cowboy's—25c each. S.A.S.E. for free list. Chester Gembski, Box 319, Chambersburg, PA 17201. (2-3-'76)

For Sale: Fairfax Movie Film Cleaner; Lubricant; Safe for plastic reels when used as directed. Write Coastal, 1428 San Marco Blvd., Jacksonville, FL 32207. (2-3-4-5-'76)

HOLLYWOOD HOME OF THE STARS

Movie nostalgia, Posters, Stills, Trippy Things. Buy-Sell-Trade 702½ Gardner, LA 90046 (213)

"When in Toronto, visit "The Gypsy Hollywood Nostalgia Shop" 501 Parliament St.—all forms of movie memorabilia. Phone 922-0279."

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SUPER 8mm, 16mm, 8mm silent and sound film classics. Free catalog. NILES, 1141-HSM Mishawaka, South Bend, Indiana 46615. (T.F.)

Continued

and future of the organization by participating in the association's annual Membership Meeting which takes place during the yearly convention. At that time, The Society's Boards will present the members with all future projects of the organization and ask for their help and consultation.

"This past year, we have spent long hours (many more than we really anticipated) getting this Society started," said Neil. "As we see it, we have two primary purposes: 1. To serve our members well, and 2. To aid in the preservation and study of motion picture history.

"The road to success has been filled with a reasonable quota of pitfalls, but this is to be expected in our early days. But we like to look ahead ... perhaps five or six years hence. By studying and properly recognizing the developments of the past and the unusually-talented people who built the film industry, we hope to help provide the movie-makers with an incentive for future greatness.

What is really wonderful about our Society is that it provides the avid film buff and scholar with a vehicle by which he can aid in this important work."

The present charter membership of the organization includes a cross-section of people who, in one way or another, have a special interest in film history. The roster includes major film personalities, authors, teachers, film collectors, memorabilia collectors as well as many people who simply want to share a lifelong, sincere interest in movies.

If you are a Bijou Society member, then your help is needed. We welcome your contribution of articles and news of all kinds ... and if there is anything you need or wish to sell or trade, we have the vehicle you can use to get the job done. Most important, if you are researching any specific topic or desire help in any manner, your Society office is always the first place to contact.

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FOR SALE: Send for your WALLET SIZE PHOTOS SILENT MOVIE COWBOYS only 25c each, please send S.A.S.E. for COWBOY list today. Chester J. Gembski, P.O. Box 319, Chambersburg, Penn. 17201. (3-4-'76)

If you enjoy the old films, you'll like "The World of Yesterday" magazine. Send for your free copy: 13759 60th Street North, Clearwater, Florida 33520. (3-4-'76)

NOTICE

Write for monthly newsletter. Cine Books, 692A Yonge St., Toronto, Canada. (3-4-'76)

TRADE, SELL STAR MATERIAL, wanted 1930's magazines, foreign, newspaper material on Shirley Temple. Mrs. Nancy Schippnick, 6452 Gross Avenue, Canoga Park, Calif. 91307. (3-4-'76)

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"Stills (originals preferably) on the "HEROINES" of the serials. I'm especially interested in Adrian Booth of Daughter of Don Q & Evelyn Knapp from Perils of Pauline. Also need any other stills of any other gals of the serials. Stills must be with the heroine in danger (essential for project I'm working on).

Also need pressbooks on "Daughter of Don Q, G-Men Never Forget and Perils of Pauline with Evelyn Knapp. Also need other pressbooks on serials. Let me know what you have.

Anyone wishing to assist me with research on the serials (231 serials) for project I'm working on—please contact me—Write: Joe Maguire, Canterbury Gardens, 149 Hatch Avenue, Coldwater, Mich. 49036 (5-6-'76)

Is it legal to own prints of copyrighted motion pictures?

This question has been raised in the minds of many film collectors recently by visits from the F.B.I.

The question was answered by a U.S. District Court Judge in his ruling on a case in Alabama in which seven major film companies charged a film collector with copyright infringement.

The public record of this ruling, the "Findings of Fact and Conclusions of Law," gives you a clear understanding of what is legal and illegal in film collecting.

Copies are available for \$4.50. Include 50c for postage. Peter Denman, 2316½ West Main, Houston, Texas 77006. (2-3-'76)



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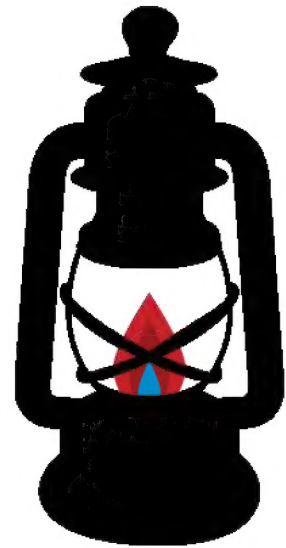
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